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# Thos. W. Lawson's Art in Collection on Exhibition Here

*N.Y. Herald Tribune Feb 11/1923*  
N. E. Montross Paintings and  
Carle Winkler Antiques  
Also on View.

Two American collectors—Thomas W. Lawson of Boston and N. E. Montross of New York—and one European, Carle Winkler of Bern, Switzerland, figure in the interesting art exhibition arranged this week in the galleries of the American Art Association. The Montross paintings will be sold at auction on February 8, in the evening, and in the afternoon the Lawson-collection will be dispersed. The sale of the Winkler antiques will take place February 9.

Mr. Montross has been associated so long with the art world that his tastes are widely understood and sympathized with. He has maintained for years a generous relationship with American artists and has been a powerful influence in furthering their cause. It is now more or less fashionable to like the work of Arthur B. Davies, Childe Hassam, George Inness, J. Francis Murphy, Albert P. Ryder and J. H. Twachtman, but Mr. Montross admires these men and invested in their work at a time when it required courage to do so.

All of them figure in the present sale, and with them are associated some new artists, such as John Marin, Maurice Prendergast, George Luks, Max Kuehne, George Bellows, Bryson Burroughs and Preston Dickinson, that show that Mr. Montross's initiative is still unflagging, for all of these are not yet appreciated at their true value by collectors.

## Collection Even in Merit.

The collection is remarkably even in merit, and it is impossible to fix upon a star item with any justice. But for all that collectors will march straight for the wall that contains the marine by Ryder, for Albert P. Ryder occupies a special place in the American affection and his admirers are legion. The present example, as it happens, is a gem. There are some small boats rocking upon a mysterious sea, and all the terror and vastness and poetry of the ocean seem to be fixed within the narrow limits of the small canvas. It is an exceedingly fine Ryder, which is saying much.

W. M. Hunt is another of the old timers who appears but infrequently in the auctions, and this time to advantage. His "Old Mexico" shows some men upon horseback setting out upon a journey who are sketchily indicated, but in a way to speak to the imagination. By John La Farge there is a figure of a young woman at prayer, doubtless a study for one of his big religious murals; and by Abbott Thayer there is a characteristic head. The Winslow Homer of the collection is unusual. It shows a New England schoolhouse of the most austere and primitive type but with all the searching honesty upon which this artist built his fame.

The John Marin water colors represent a peculiar test, since this artist's style is the subject of continual debate in the studios.

## Make Peculiar Appeal.

If the Montross pictures make a peculiar appeal, so do the art objects of Thomas W. Lawson. Mr. Lawson has for years been a vivid figure in American life, and everything he did awakened the public interest. He was, among other things, a magnificent spender, a thing the populace always approves of, and there will be consequently a general regret at the hint of retrenchment that this sale implies.

Mr. Lawson, it appears, was fond of bronzes and they provide the dominant note of his collection. There are also paintings, including some by Mancini and Gerome; ivory carvings, and his remarkable private library, which comprises his famous collection of sporting and equestrian literature with sumptuous bindings.

The gathering of carved elephants, of which in bronze, ivory and porcelain there are over one hundred, is remarkable. Mr. Lawson doubtless held to the widely shared faith in the elephant as a dispenser of luck, and his troop includes some of great size and beauty. By Solon Borglum there are some episodes of life on the plains in bronze, including the "Wind Storm," of especial merit.

The Carl Winkler collection is headed by some remarkable textiles. The early Flemish pastoral hangings and also those after designs by Teniers are delightful examples of the weaver's art, but probably the feature of the series is the splendid Franco-Flemish tapestry which was woven about 1500. It is an allegorical composition, with legends in Latin.







ON FREE PUBLIC VIEW

FROM 9 A. M. UNTIL 6 P. M.

AT THE AMERICAN ART GALLERIES

BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET, NEW YORK  
ENTRANCE, 30 EAST 57TH STREET

BEGINNING SATURDAY, FEBRUARY 3RD, 1923  
AND CONTINUING UNTIL THE DAY OF THE SALE, INCLUSIVE

AN IMPORTANT COLLECTION  
OF  
AMERICAN PAINTINGS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
AT THE AMERICAN ART GALLERIES

ON THE  
EVENING OF THURSDAY, FEBRUARY 8TH

BEGINNING AT 8.30 O'CLOCK



ILLUSTRATED CATALOGUE  
OF  
AN IMPORTANT COLLECTION OF  
AMERICAN PAINTINGS

INCLUDING FINE EXAMPLES

OF

INNESS, WYANT, MURPHY, DAVIES, DEWING, RYDER, HASSAM, LA  
FARGE, LUKS, THAYER, TRYON, TWACHTMAN, WALKER, WEIR AND  
OTHER EMINENT AMERICAN ARTISTS

SELECTED BY AND TO BE SOLD BY ORDER OF  
THE WELL-KNOWN CONNOISSEUR

MR. N. E. MONTROSS  
OF THIS CITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THE EVENING HEREIN STATED

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSOCIATES, MR. OTTO BERNET AND MR. HIRAM H. PARKE, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE, 30 EAST 57TH STREET

NEW YORK

1923





THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY

# CONDITIONS OF SALE

**I. Rejection of bids:** Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

**II. The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

**III. Identification and part payment by buyer:** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

**IV. Risk after purchase:** Title passes upon the fall of the auctioneer's hammer, and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any other cause.

**V. Delivery of purchases:** Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of 9 A. M. and 1 P. M. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of 9 A. M. and 5 P. M.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of 9 and 5.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

**VI. Storage in default of prompt payment and calling for goods:** Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

**NOTE:** The Limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

**VII. Shipping:** Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

**VIII. Guaranty:** The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloging or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

**IX. Buying on order:** Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale *except* that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale and the purchase money will be refunded if the lot in any manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or references submitted. Shipping directions should also be given.

**Priced Catalogues:** Priced copies of the catalogue or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

## AMERICAN ART ASSOCIATION.

New American Art Galleries,  
Block of Madison Avenue, 56th to 57th Street,  
Entrance, 30 East 57th Street,  
New York City.

INTELLIGENT APPRAISALS  
FOR  
UNITED STATES AND STATE TAX  
INSURANCE AND OTHER PURPOSES  
AND  
CATALOGUES OF PRIVATE COLLECTIONS

APPRAISALS AND CATALOGUES. Together with the increase in its exhibition and sales rooms, the American Art Association will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

THE AMERICAN ART ASSOCIATION  
AT ITS  
NEW AMERICAN ART GALLERIES  
THE BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET  
ENTRANCE, 30 EAST 57TH STREET  
NEW YORK CITY



# CATALOGUE



EVENING SALE  
THURSDAY, FEBRUARY 8, 1923  
IN THE ASSEMBLY HALL  
OF  
THE AMERICAN ART GALLERIES

BEGINNING AT 8.30 O'CLOCK

Catalogue Numbers 1 to 71, inclusive



BRUCE CRANE, N.A.

AMERICAN: 1857—

*J. C. Finger*  
1--HILLSIDE

Height, 10 inches; length, 16 inches

280.-  
THIS is a nice, bosky place full of weedy growths along a hillside upon the summit of which a few corn shocks are seen. The sky is quiet, and the canvas is touched in with all the artist's surety.

*Signed lower left.*



JONAS LIE, A.N.A.

AMERICAN: 1880—

*A. Rothbarth*  
2—HARBOR IN WINTER

*Height, 16 inches; length, 20 inches*

*200--*

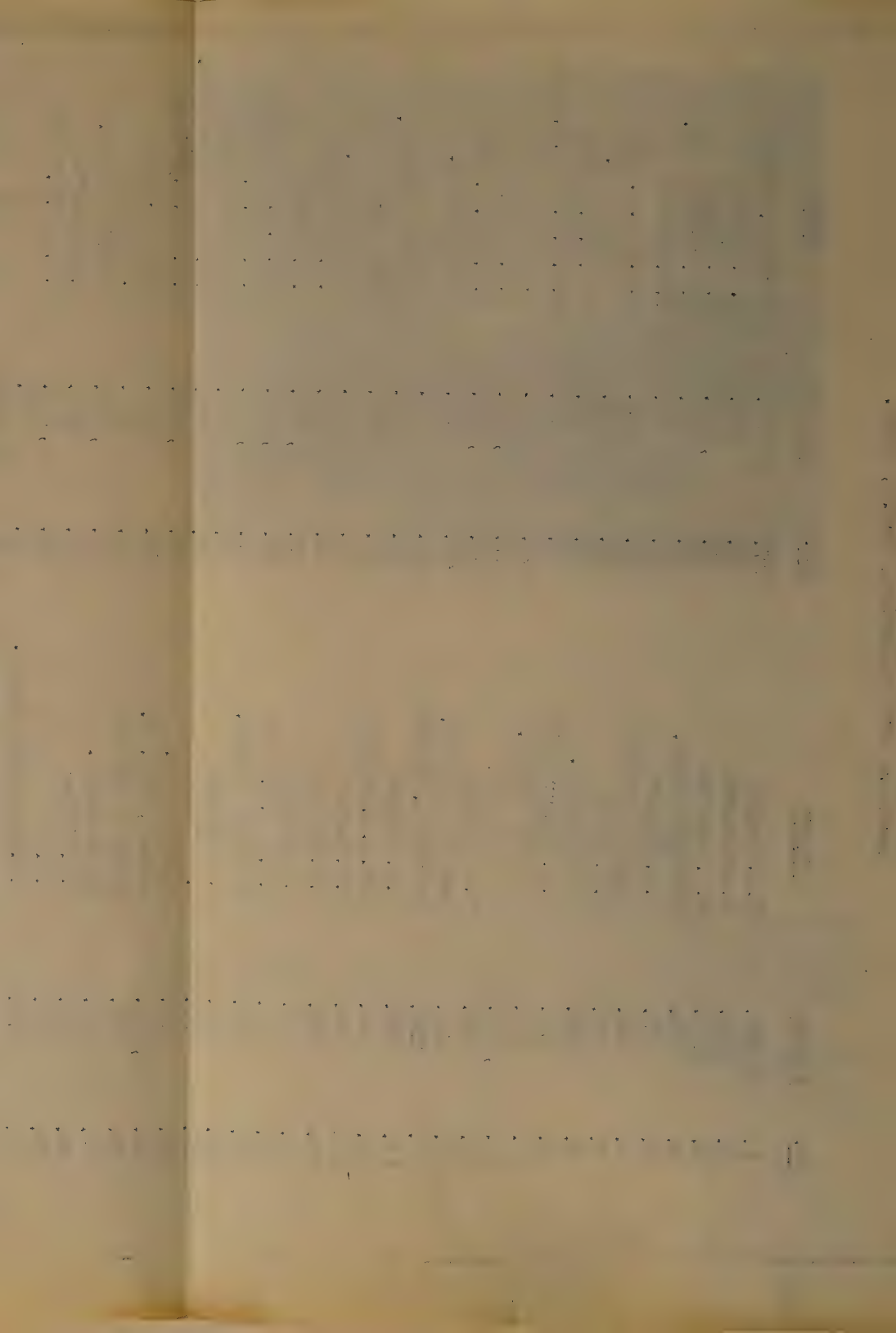
THE theme here is cold—intense and all-pervading. Snow-roofed houses, boats frozen in, tall masts cutting the picture, all are so chosen that we feel the cold and are grateful for the wisp of smoke which is the only promise of warmth anywhere. Painted with power and truth.

*Signed lower left.*



American Art Galleries, Feb. 8, 1923.

No.	Price	Buyer	No.	Price	Buyer
1.	\$ 280.	T.E. Finger	37.	\$ 650.	David H. Taylor
2.	200.	A. Rothbarth	38.	950.	P.A. White
3.	100.	W.L. Laporte	39.	3,300.	T.E. Finger
4.	140.	Ferargil Galls.	40.	270.	R.T. Vanderbilt.
5.	35.	T.E. Finger	41.	65.	T.E. Finger
6.	100.	Clapp & Graham	42.	325.	R.C. & N.M. Vose
7.	110.	R.M. Woods	43.	850.	Milch Galls.
8.	190.	Milch Galls.	44.	60.	Mrs. N.C. Luykes
9.	270.	R.T. Vanderbilt	45.	275.	<del>F</del> /X.R.C. & N.M. Vose
10.	900.	Macbeth Galls.	46.	380.	V. Harris
11.	1,325.	"	47.	1,050.	A.W. Jenkins
12.	60.	K. Stanhope	48.	1,225.	R.C. & N.M. Vose
13.	230.	Ferargil Galls.	49.	550.	Milch Galls.
14.	250.	Warren A. Leonard	50.	625.	"
15.	250.	T.E. Finger	51.	925.	Ferargil Galls.
16.	160.	Mrs. H.H. Benedict	52.	300.	John Levy
17.	85.	J.W. James	53.	600.	Milch Galls.
18.	200.	T.E. Finger	54.	200.	P.M. Gotterdam
19.	160.	E. Coykendall	55.	2,200.	P.A. White
20.	175.	R.C. & N.M. Vose	56.	2,450.	Mrs. H.H. Benedict
21.	210.	Ferargil Galls.	57.	1,400.	R.C. & N.M. Vose
22.	120.	K. Stanhope	58.	575.	Paul Rosenfeld
23.	50.	K. "	59.	375.	C.W. Kraushaar Galls.
24.	475.	Milch Galls.	60.	1,650.	R.C. & N.M. <del>S</del> /Vose
25.	1,925.	Bernet, agt. C.	61.	350.	Henry C. White
26.	200.	Socott & Fowles	62.	225.	K. Stanhope
27.	375.	Milch Galls.	63.	1,200.	Macbeth Galls.
28.	160.	T.E. Finger	64.	975.	A. Rothbarth
29.	250.	A.G.	65.	2,700.	R.C. & N.M. Vose
30.	375.	C.W. Kraushaar Galls.	66.	750.	"
31.	210.	"	67.	2,000.	"
32.	575.	Ferargil Galls.	68.	1,900.	P.A. White
33.	220.	Mrs. H.H. Benedict	69.	1,500.	Macbeth Galls.
34.	70.	K. Stanhope	70.	600.	Ferargil Galls.
35.	140.	R.M. Thompson	71.	1,525.	Milch Galls.
36.	80.	A.G.	7		





MAX KUEHNE

AMERICAN: CONTEMPORARY

3—ROCKPORT HARBOR

Height, 20 inches; length, 24 inches

THIS canvas is full of air. There is a hillside with village, but the artist is concerned more with rendering the open light and spaciousness of the day.

*Signed lower right.*



ARTHUR B. DAVIES

AMERICAN: 1862—

4—AUTUMN GOLD

Height, 12 inches; width, 8 inches

140.-

THIS little work has a rich message of the woodland, of those days when the leaves grow deep and varied in color and the sun touches the hill-side with pure gold.

*Signed lower center.*





ELLIOTT DAINGERFIELD, N.A.

AMERICAN: 1859—

*E. E. Dainger*

5—GRAY WOODLAND

(Water Color)

Height, 10½ inches; width, 6½ inches

A CLEAR wash drawing of the woodland. The tones are gray and refined, and the light on the central tree gives life to the subject.

*Signed lower right.*



THEODORE ROBINSON, S.A.A.

AMERICAN: 1854—1896

*Clapp and Graham*  
6—A NORMANDY PASTORAL

Height, 18 inches; width, 14 inches

*100.-*

THERE is a great sloping tree—a willow. A woman walks beneath in its shade, sewing. This work is most interesting for the fine quality of sunlight secured in a work in monotone. Each touch is of real value.

*Signed lower right.*

RALPH A. BLAKELOCK, N.A.

AMERICAN: 1847—1919

*R. M. Woods*  
7—SUNDOWN

*Height, 5½ inches; length, 6½ inches*

*110.-*  
A MINIATURE work. A large tree against a warm, glowing sky—the usual tepee—and has firm, deep tone.

CHILDE HASSAM, N.A.

AMERICAN: 1859—

*Mitch Galleries*  
8—SUNSET AND NEW MOON:

*ISLES OF SHOALS*

*190.-*  
*Height, 5½ inches; length, 8¼ inches*

BEYOND a strip of divinely painted sea—the radiant sky glows and changes. Long ribbons of bright cloud hang low, the sun is barely seen, and the crescent moon is in the right place. Within the compass of a few inches we have a spacious, radiant and beautiful thing.

*Signed lower left.*

CHARLES MELVILLE DEWEY, N.A.

AMERICAN: 1849—

*R. P. Vanderbilt*  
9—*THE COPPICE*

*270.-*

*Height, 17 inches; length, 18 inches*

A ROSE light in the sky gives great charm to the greens which are so characteristic of this artist. The distance faintly blue, and the trees, richer in tone, are distinguishing notes. The general atmosphere of the canvas is very lyric.

*Signed lower left.*





CHILDE HASSAM, N.A.

AMERICAN: 1859—

*Macbeth Galleries*  
10—THE RIGGER'S SHOP: PROVINCETOWN

*900.-*

*Height, 22 inches; width, 18 inches*

ONLY an artist can so unerringly choose the thing which will look well in paint. These old piles—the few boats, the shop, with the steps outside, in themselves are nothing—but, touched by the artist's hand, they live for us. But the secret of beauty in this canvas is the green hill on which gable and roof make a lovely note of contrast against the blue sky.

*Signed lower right.*



HORATIO WALKER, N.A.

AMERICAN: 1858—

*Macbeth Galleries*  
11—A DEWY MORNING

*Height, 21 inches; length, 28 inches*

*1325.-*

No man has ever painted white calves with more certainty and charm, and the two which hold the center of this composition are very finely done. The black markings of the heads add to the effect, and we can all but feel the motion of the ruggedly drawn woman who adjusts the bars. Her red cap serves as accent against a delightful sky of calm beauty. A picture at once ruggedly real and poetic.

*Signed lower left.*





ALEXANDER SHILLING

CONTEMPORARY

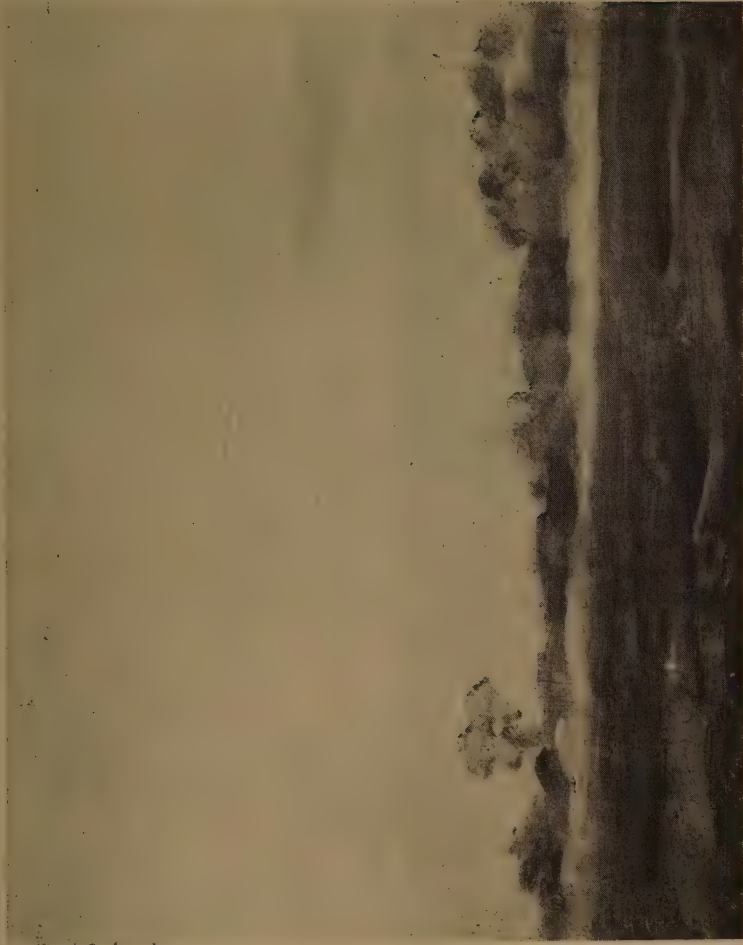
*K. Stanhope*  
12—*EVENING: MISTS RISING*

*60.-*

*Height, 9 inches; length, 11 inches*

IN this sensitive little work we must look long to see its true beauty. Its values are far too delicate to be caught at a glance. There is little in the way of form, but we see the slow mists rising, and feel the quiet of the hour. The lovely sky catches a faint glow which gives it charm.

*Signed lower left.*





JOHN H. TWACHTMAN

AMERICAN: 1853—1902

13—*Verargil Galleries*  
GREEN HILLSIDE

*230*

Height, 12½ inches; length, 17½ inches

A TENDER, green hillside under a quiet sky, this is all the subject matter, but it is an example of that period in the artist's life when he found the beauty of delicate greens an all sufficient theme. The values of tone are very subtle, the gradations fine. It is an artist's work.

*Signed lower left.*





A. H. WYANT, N.A.

AMERICAN: 1836—1892

*Warren A. Leonard*  
14—SHEEP PASTURE

*Height, 14 inches; length, 18 inches*

*250.-*

THIS is an early work, but the bold, beautiful drawing and firm tone proclaim the artist. The sky, with soft silver white clouds, is fine and keeps its place in the scheme.

*Signed lower right.*



GEORGE INNESS, N.A.

AMERICAN: 1825—1894

*J. E. Inness*  
15—A SPRING SHOWER

Height, 14 inches; length, 18 inches

250. -

THIS work of the great master is full of moist greens—evidently the time is just after rain and he has caught the feeling. High up on the hillside the light falls upon a farm house giving the chief light of the canvas. It is essentially a synthetic study.

*Signed lower right.*



WILLIAM MORRIS HUNT

AMERICAN: 1824—1879

*Mrs. B. B. Benedict*  
16—OLD MEXICO

*Height, 20 inches; length, 27 inches*

*160.-*  
THE general deep tone is unexpected, and the glowing note of light on the stuccoed houses almost the only high value—but the artist has contrived in the three horsemen and the Spanish chapel against the sky to express his theme.

*No signature.*

MAX KUEHNE

AMERICAN: CONTEMPORARY

*J. H. James*  
17—HILLSIDE: GRANADA

*Height, 15 inches; length, 18 inches*

*85. —*

THIS Spanish town provides a theme that is more than a report. The artist has seized upon the red house and made it the key of his theme. Hillside, Lombardy poplars and the figures aid in presenting the picture.

*Signed lower right.*







DWIGHT W. TRYON, N.A. .

AMERICAN: 1849—

18—*J. E. Finger*  
FARM YARD

*200.-*  
Height,  $10\frac{3}{4}$  inches; length, 16 inches

WHEN seen by a true artist, very little is needed to make a delightful work. This old corner of the farm, with the top of a haystack, a tree or two and a barn, are all, but the modeling of the rocky ground, the touch of color in the two cows, the quality of the sky, show us the beauty an artist sees in simple things.

*Signed lower right.*



CHARLES A. WINTER

AMERICAN: CONTEMPORARY

*E. C. Soukendall*  
19—THE PERSIAN MAID

*160. -*  
Height, 17 inches; width, 15 inches

AN attractive decorative head. The red bits on the shoulders and the headdress add to the decorative feature. A box of ointment is half opened in the hands and the leaves in the background are all part of a fine scheme of beauty.

*Signed lower left.*

GEORGE BELLOWS, N.A.

AMERICAN: 1882—

*H. B. Aug 2. M. Vose*  
20—4 CLOUDY DAY

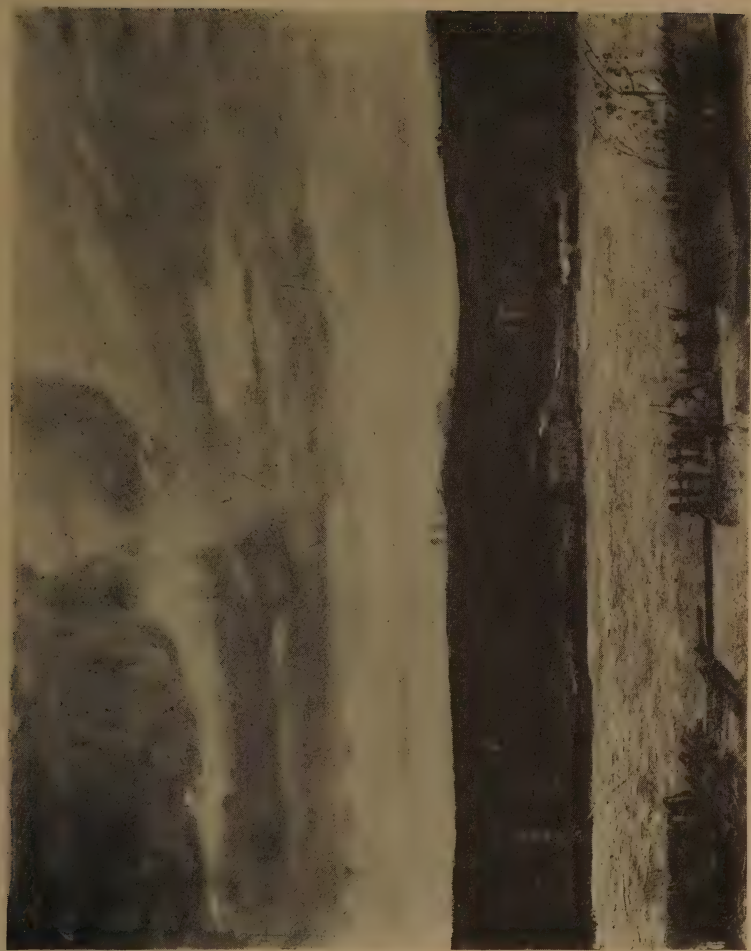
*175.-* Height, 30 inches; length, 38 inches

THIS powerful study along the great river is very sane, very direct. It is a report and the truth of the report is seen in the verity of the values. The sky is really the theme and is painted and drawn with bold sweeps of the brush. A few figures work along shore in the foreground. The light breathing through the clouds is stated with a dash of the brush.

*Signed lower left.*

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CA5086





ARTHUR B. DAVIES.

AMERICAN: 1862—

*Perargil Gallery*  
21—FRINGE OF THE PARK

Height,  $11\frac{1}{2}$  inches; length,  $22\frac{1}{2}$  inches

*210.-*

WE see dimly great masses of lovely foliage, the drapery of great trees rising against a sky white and blue. It is all misty and dreamy and the little figures that move here and there are just musical notes, kindling within one's mind memories of joyous days and happy hours, the song of birds and summer gladness.

*Signed lower left.*





MAX KUEHNE

AMERICAN: CONTEMPORARY

16. Stanhope  
22—GRANADA

*Height, 26 inches; length, 32 inches*

120.-

To a traveler this picture will bring keen memories of this old Spanish or Moorish town. The many houses nestling amid trees are beautiful in tone, and the cold sky with long strips of white cloud adds to the impression. A canvas of fine, blond beauty.

*Signed lower right.*





# PRESTON DICKINSON

AMERICAN: CONTEMPORARY

23—*K. Stanhope*  
LANDSCAPE

*Height, 20 inches; length, 24 inches*

*50.-*

THIS example of modern art claims attention because of its power. The lights and shadows are stated without reserve. A few notes of warm color in the houses and a sky in which great plumelike masses of cloud intrigue the eye.

*Signed lower right.*

HORATIO WALKER, N.A.

AMERICAN: 1858—

*Milch Galleries*  
24—STILL LIFE: WILD DUCKS

*Height, 17 inches; length, 22 inches*

*475.-*

THE gorgeous plumage of these newly shot ducks is painted with the joy of one who is both artist and sportsman. The beautiful green notes on head and wing, the contrast of the broad field of white in the breast of one bird with the russet of feather and foliage are most effectively treated.

Sometimes an artist likes to show how much of a painter he is!

*Signed lower right.*





GEORGE INNESS, N.A.

AMERICAN: 1825—1894

*Barnes Ag. Co.*  
25—ETRETAT: NORMANDY

*1925-* Height, 24 inches; length, 26 inches

THIS canvas with its fine feeling of the French landscape, its beautiful tree forms against a moist, quiet sky, has a delightful color scheme and design. The russet field with the little white-capped figure gives the touch of contrast which enables us to see the beauty of the whole.

*Signed, and dated 1874.*





WILLIAM SARTAIN, A.N.A.

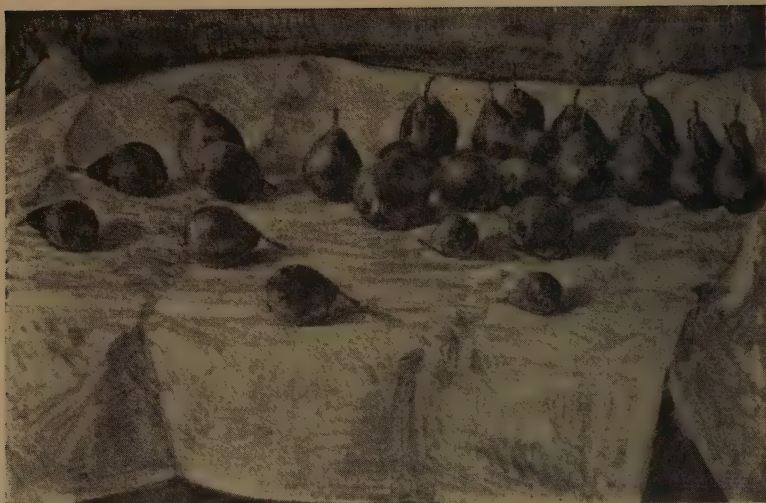
AMERICAN: 1843—

*Sartain and (Horn)*  
26—AN ARAB SCHOOL IN ALGERIA

Height, 26 inches; length, 36 inches

*200.*  
A DIMNESS beneath those great Eastern arches pervades the scene. The groups of red-capped children seem very still before the teacher who sits in the shadow. A stream of light enters at one side, the whole making a decorative *ensemble*.

*Signed lower right.*



CHILDE HASSAM, N.A.

AMERICAN: 1859—

*Witch Galleries*  
27—WINTER AND SECKLE PEARS

*375-*  
Height, 20 inches; length, 30 inches

A STILL-LIFE at once unusual and interesting. The vivid greens of the winter pears in contrast with the golden browns of the seckles is captivating—and the table cloth is a study not to be passed over. Nor should we miss the note of red in the upper background.

*Signed upper right.*



RALPH A. BLAKELOCK, N.A.

AMERICAN: 1847—1919

*J. E. Finney*  
28—NEW MEXICO LANDSCAPE

*160.-*  
Height, 12 inches; length, 20 inches

A MOST unusual work. There is no mannerism here, but very honest observation of adobe huts, with old shawled women—what seems to be a great road, and at the right a beautifully painted bit of water. The sky has the luminous beauty that only the true artist can reach.

*Signed lower left.*



JOHN MARIN

AMERICAN: CONTEMPORARY

*A. G.*  
29—*THE OCEAN: MAINE*

(Water Color)

*250.-*

*Height, 16 inches; length, 19 inches*

A BRILLIANT wash drawing of a wave breaking near the shore. His depths and brilliancy proclaim the water-colorist.

*Signed lower left.*





WINSLOW HOMER, N.A.

AMERICAN: 1836—1910

30—FISHERMEN ON SHORE

Height, 16 inches; length, 24 inches

375.-  
THIS drawing on gray paper is the work, obviously, of a great artist. In power and dignity it is very fine. Two men at work packing barrels of fish, boats near and far—these are the things which have engaged the artist's attention, and he has done them finely, but it is the sky which proclaims the master. A superb work.

*Signed lower right.*

MAURICE B. PRENDERGAST

AMERICAN: CONTEMPORARY

31—*L. J. Branshaw Galleries*  
BASS ROCKS

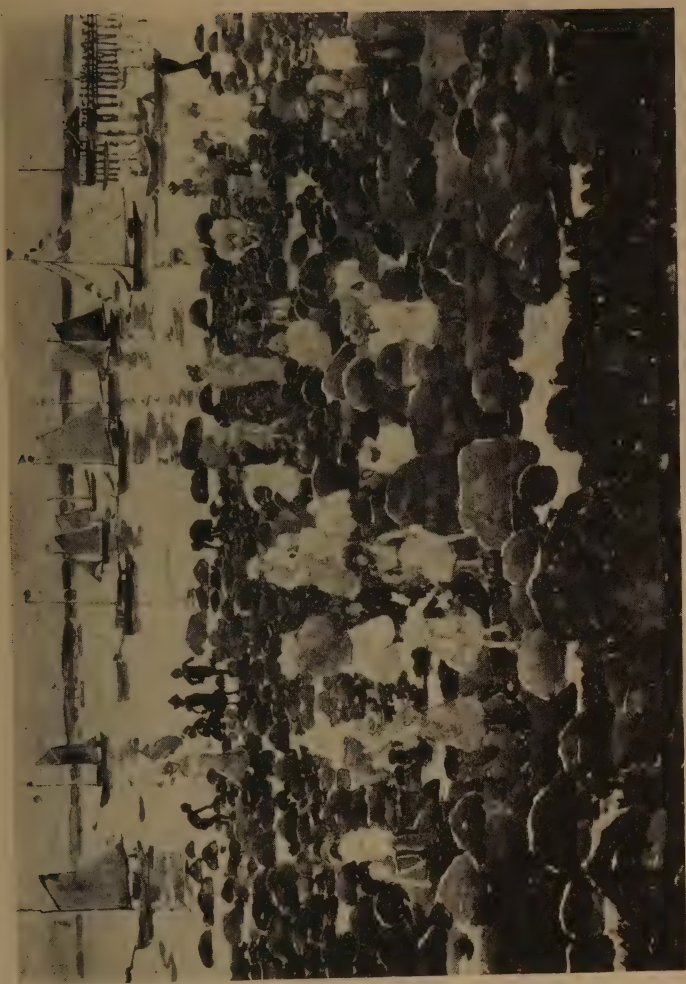
(Water Color)

*210..*

*Height, 14 inches; length, 20 inches*

In this delightful work we see a flock of children, people, rocks and boats. Nothing else will quite express this grouping. Each little red parasol note is of value, the reflections in the water between the rocks all have been used to give gaiety to this picture—and we shall miss much if we do not see the fine gradations in values.

*Signed lower right center.*



CHILDE HASSAM, N.A.

AMERICAN: 1859—

32—*THE NEW MODEL*

*Height, 24 inches; width, 22 inches*

NEAR a green sofa in the center of the canvas a slim young girl has laid aside her clothes. Her back is toward us and we study the curves of the flesh, the color this artist loves, clear and white, with interest. He is always the artist and his accessories rightly balanced.

*Signed left center.*





HOWARD GARDINER CUSHING, A.N.A.

AMERICAN: 1869—1916

*Mrs. F. J. Benedict*  
33—THE YOSEMITE

Height, 40 inches; width, 30 inches

*220.-*

ONE finds this distinguished painter of portraits very interesting in this fine interpretation of the great valley. The blond tone of the canvas, finely contrasted with the intense blue-violet of the deep shadow, is most effective, and the huge forms seen as through a haze, seem very vast and spectacular.

*It is not signed but is guaranteed.*

(Illustrated)

MAX KUEHNE

AMERICAN: CONTEMPORARY

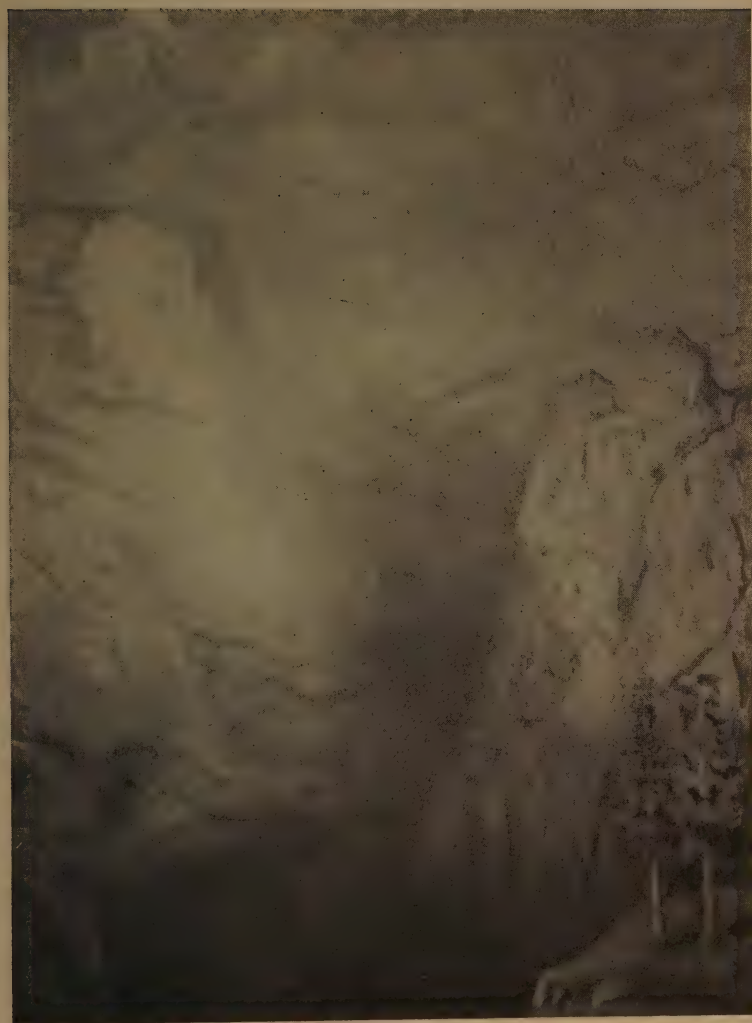
*To Stanhope*  
34—MOONLIGHT: SEGOVIA

Height, 26 inches; length, 32 inches

*70.-*

WITH an extreme boldness the artist has stated his impressions without qualification. The red roofs of houses and tower are red, whether the lady moon likes it or no, and we look down upon long, blue-black shadows. There is an intense feeling of the moonlight everywhere.

*Signed lower left.*





WILLIAM MORRIS HUNT

AMERICAN: 1824—1879

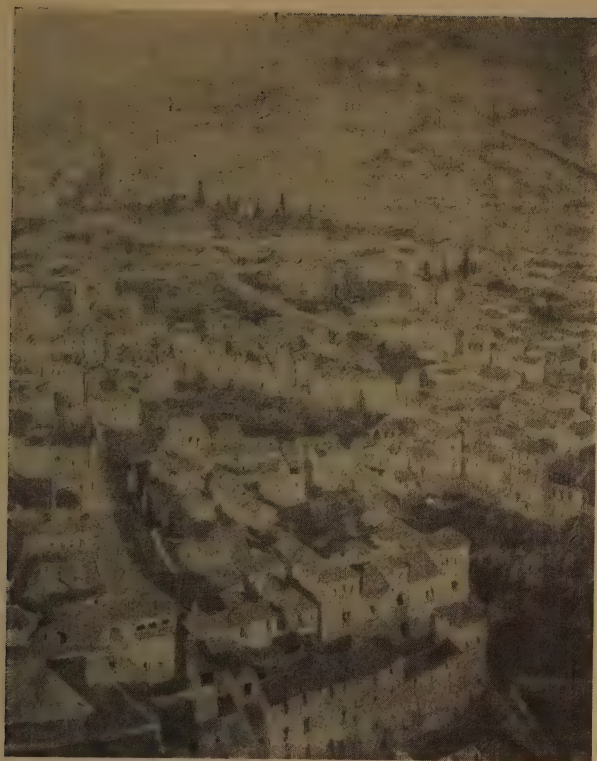
*R. M. Thompson*  
35—HEAD OF A GIRL

Height, 24 inches; width, 15 inches

*140...*  
THIS sterling artist gives us a beautifully painted head—drawn also, with finished power. The light falls finely on the front of the face, which is seen in profile. The headdress and neckpiece serve to lighten the color scheme. Breadth and dignity invest this work.

*No signature.*





MAX KUEHNE

AMERICAN: CONTEMPORARY

36—VIEW OF GRANADA

FROM THE ALHAMBRA

Height, 32 inches; width, 26 inches

MULTITUDES upon multitudes of houses, houses gray and red-tiled, away and away up the hill until lost in a blond light that absorbs. A rendering of the light of Spain which promises a castle even in the simplest home.

*Signed lower right.*

HORATIO WALKER, N.A.

AMERICAN: 1858—

*David N. Taylor*  
37—A BARNYARD CORNER

*650.-*  
Height, 18 inches; length, 24 inches

HERE is a perfect idyl, and only animals to help the thought. The sleep of these pigs is the thing to wonder at—the complete lassitude. However wonderful the painting of the hide and flesh, it is the complete abandonment to sleep that interests us. So profound is it that the horse thrusts his head far over the bar to take his share, and is lost in his own dreams.

It is a wonderful art which can do such things with means so simple. The composition is completed by a bit of distance that breathes of air and light.

*Signed lower left.*



CHILDE HASSAM, N.A.

AMERICAN: 1859—

*F. A. White*

38—THE OCTOBER LEDGES: OLD LYME

*Height, 18 inches; length, 18 inches*

*950.-*

THESE old rock ledges are very lovely and when their gray tones are seen in contrast with the warm browns of fallen leaves, one loves them—as we do the slender trees, autumn-tinted, rising against a faint blue sky.

*Signed lower left.*





GEORGE INNESS, N.A.

AMERICAN: 1825—1894

*J.B. Ingers*  
39—HARVEST: MONTCLAIR

*3300.-*  
Height, 30 inches; length, 40 inches

THE art of this great painter is ever profound. He reaches the heart of things. In this picture the fine russet and green tone of the landscape is set off by the superb sky, gray and wet. The business of hay-making is hastened, and we feel the energy of it all. Inness never fails to see the artistic. His arrangement, his sky line, his balances are all in perfect rhythm. The canvas is a great example of the period.

*Signed, and dated 1884.*





CHARLES MELVILLE DEWEY, N.A.

AMERICAN: 1849—

40—*Evening*

*Height, 14½ inches; length, 19½ inches*

*270.-*

A QUIET, tender tone of gray green under a sensitively painted sky in which an early moon shows like a "pale lady," as Shelley says. The trees reach up into the sky and help to complete the composition. The picture is refined and poetic.

*Signed lower left.*





ELLIOTT DAINGERFIELD, N.A.

AMERICAN: 1859—

*D. E. Daingerfield*  
41—*THE SILENT HILLS*

(Water Color)

*65.-* Height,  $9\frac{1}{2}$  inches; length,  $13\frac{1}{2}$  inches

THE appeal of this little work is in its quiet. There is expectancy in Nature; the notes of mist over the water, the strong notes of field and foliage, the very calm sky, make us ready for the coming of the sun.

*Signed lower left center.*

WILLIAM M. CHASE, N.A.

AMERICAN: 1849—1916

*R. C. May 3/11/11*  
42—MY LITTLE DAUGHTER DOROTHY

*525*  
*Height, 54 inches; width, 36 inches*

THIS altogether delightful work is painted with all the brilliancy of the distinguished technician. The character is also felt, and the little hooded and cloaked figure is a pure bit of childhood. Evidently we are in a corner of the artist's studio, and the still-life bits are highly interesting.

*Signed lower left.*



JOHN LA FARGE, N.A.

AMERICAN: 1835—1910

43—PRAYER

*Height, 16 inches; width, 13 inches*

To see this picture one needs to close the eyes for a moment upon the diffuse and harsh things of the world, and then will be revealed the nobility of this head—the pleading in its spiritual attitude. How entirely fine are the hands, perfect in their placement. The artist has given us a red background and a green drapery, but not for a moment does it disturb the reticence of prayer.

*Signed upper left.*





ALEXANDER SHILLING

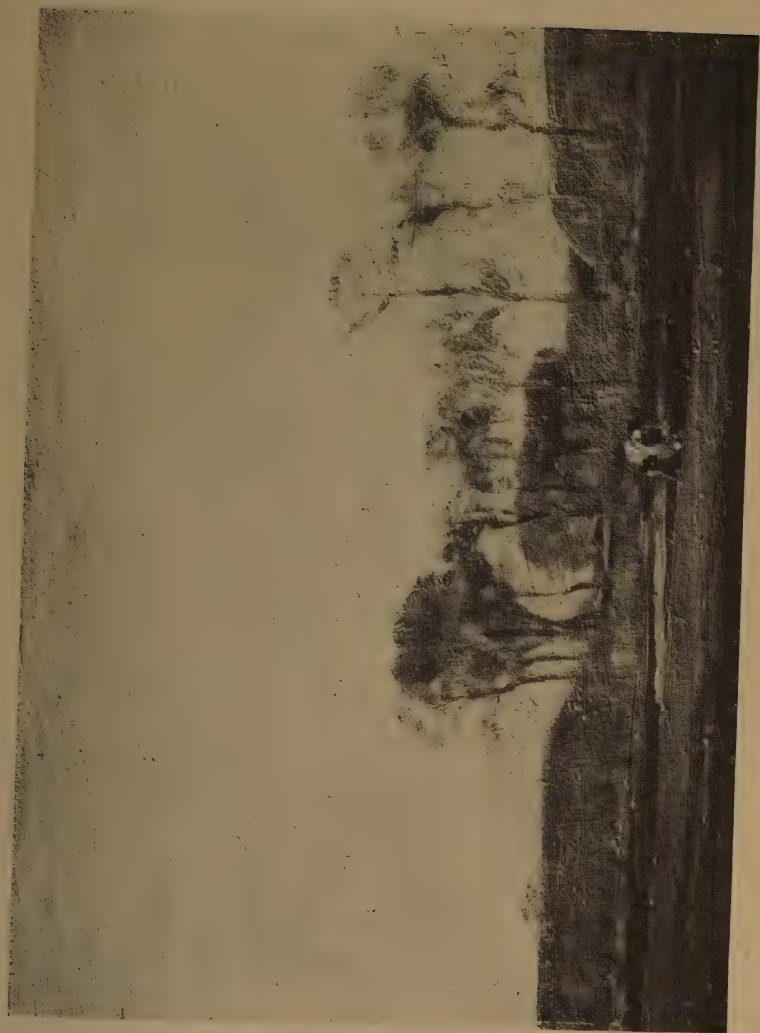
CONTEMPORARY

*Mrs. H. C. Langford*  
44—FIELD IN AUTUMN

*50.00*  
Height, 9 inches; length, 11½ inches

THE tenderness of this little canvas is almost poignant—there is so little of subject matter—a few slender trees, a quiet, dreamy sky, with a belated workman in the russet fields; that is all, but the perfect adjustment of every tone and value gives an impression that is delightful.

*Signed lower left.*





JOHN H. TWACHTMAN

AMERICAN: 1853—1902

45—*R. L. G. H. M. V. 100*  
LANDSCAPE IN HOLLAND

*275.-*  
(Pastel)

Height, 17 inches; length, 22 inches

THE beautiful greens of this work belong solely to this artist and he has given them in this group of willows most charmingly. We wander amid the tall grasses, here and there wild carrot grows and blooms, a brook comes down to the foreground, and everything takes its place in this artistic work.

*No signature.*





A. H. WYANT, N.A.

AMERICAN: 1836—1892

*J. Harris*  
46—ACROSS THE HILL

(Water Color)

Height,  $11\frac{1}{4}$  inches; length,  $15\frac{1}{4}$  inches

*380.-*  
THIS is a work of finished beauty. Water color art can go no further, nor is it necessary that it should. The beautiful modeling of the hill with the path leading up and across, the quiet bit of water at the left, and all lying under a sky so sensitive in its gray tones—the impression is complete. Beautifully poetic as it is, there is a charm in this work which speaks of perfection in expression and in technique.

*Signed lower right.*

J. ALDEN WEIR, P.N.A.

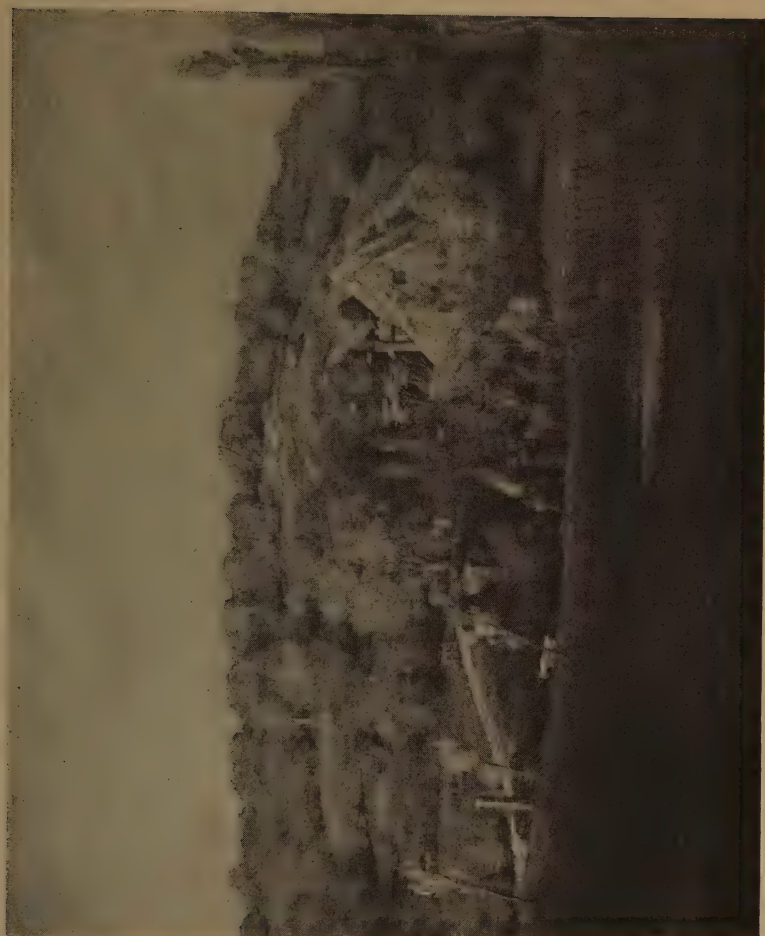
AMERICAN: 1852—1919

*R. H. Jackson*  
47—A FRENCH HOMESTEAD

*Height, 20 inches; length, 24 inches*

*1950. -*  
THERE is a fine revelation of a French house quiet amid the trees, the old well-used road passing near by. The greens of the hillside are finely chosen and the blue and white of the sky make up an *ensemble* of great attractiveness. Almost one might be in New England, but the high-gabled houses and the Lombardy poplars so artistically placed reveal its French origin.

*Signed lower right.*



THOMAS W. DEWING, N.A.

AMERICAN: 1851—

48—*L. to Aug 21. 1851*  
~~LADY SEATED~~

*225.*  
Height, 27½ inches; length, 29 inches

HERE is a fine example of the work of a man who has unfalteringly pursued the path of beautiful art. No vagaries have ever entered into his work, and we see in this figure of a young woman nobility not only in her appearance but in the purpose of the artist. How fine is the poise of the head, how delicately the gradations are wrought. Nothing disturbs. It is just a work of pure art.

*Signed lower left.*





DWIGHT W. TRYON, N.A.

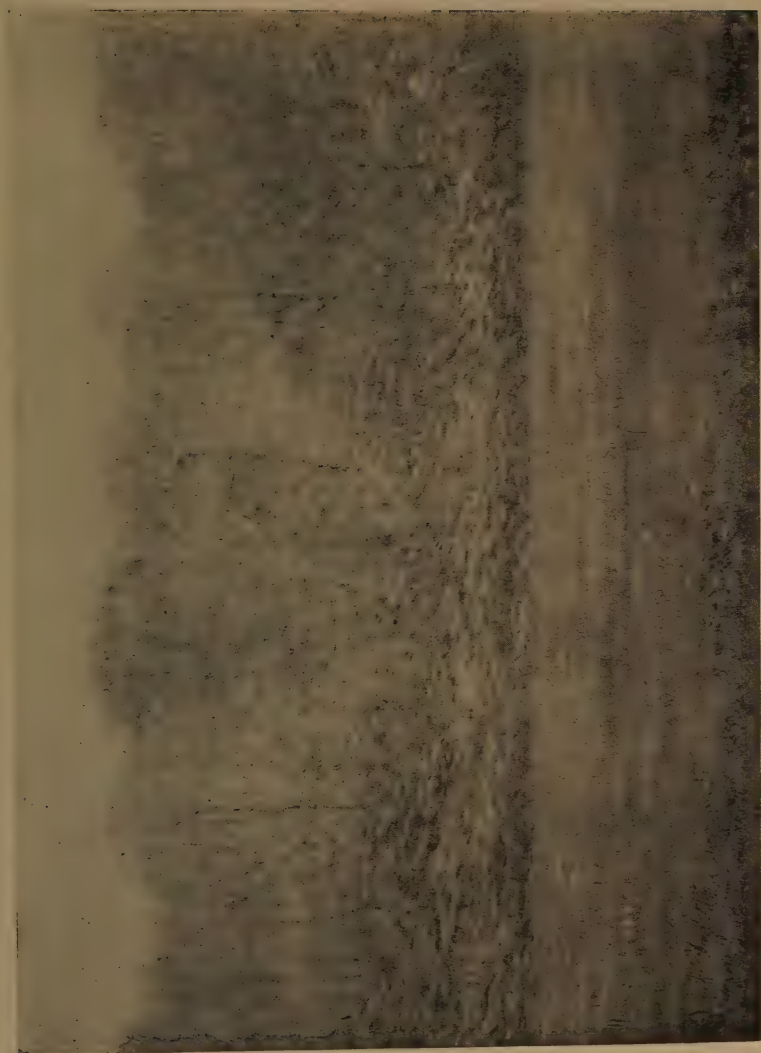
AMERICAN: 1849—

*Milch Gallery*  
49—**SPRINGTIME**

*Height, 23 inches; length, 33 inches*

*155*  
THIS picture is a symphony of spring. Though we do not see the birds, we seem to hear their song. The young grass in the field is of that peculiar tone that only comes in the springtime. The able and well-known touch is in the drawing and painting of the trees, making them quite characteristic. The sky has a faint lavender tone which harmonizes and adds to the tenderness of the scene.

*Signed lower left.*



CHILDE HASSAM, N.A.

AMERICAN: 1859—

*Miss Galloway*  
50—SPRING IN CALIFORNIA AT "PASTORIS"  
UNDER ONE OF THE FOOTHILLS OF  
MT. TAMALPAIS: 1912

*625.-*

*Height, 32 inches; length, 36 inches*

THE lure of this great hillside of green was very great, and the artist chose a moment when the sun was straight in front, so that we see haloes about the trees; blue shadows and blossoming trees in the near foreground.

An achievement to weave a spell of beauty.

*Signed lower left.*





GEORGE BELLOWS, N.A.

AMERICAN: 1882—

51—BOY

*Height, 34 inches; width, 26 inches*

THE title is most expressive. This strongly modeled study is all boy. The red of the lips provides the highest color note. The eyes are very direct, and hands, coat and background are all painted with power and decision.

*Signed lower left.*



THEODORE ROBINSON, S.A.A.

AMERICAN: 1854—1896

52—*GIRL IN HAMMOCK*

*Height, 18 inches; width, 16½ inches*

THIS study is very typical of the artist. He loved flecking sunshine and broad, delicate shadows. The pink waist of the girl and the blue skirt are the cold notes. Tenderness of values is a characteristic of Mr. Robinson's.

*No signature.*





HORATIO WALKER, N.A.

AMERICAN: 1858—

*Milk Gallery*  
53—MILK WOMAN OF L'ILE D'ORLÉANS

(Water Color)

*500. —* Height, 28 inches; width, 22 inches

A most unusual composition is shown in this work, which is painted with a breadth and understanding of water color seldom seen. A set of steps is in the foreground—up these to a sort of platform a woman has gone to arrange her milk cans. Her old-red waist gives the note of color. She is strongly drawn and holds herself firmly, and is very rugged—a real peasant, concerned in nothing but her work. At a little distance is a lovely group of cow and milkmaid, and the landscape, simple as it is, is washed in with charm. The sky is slightly clouded.

*Signed lower right.*



WINSLOW HOMER, N.A.

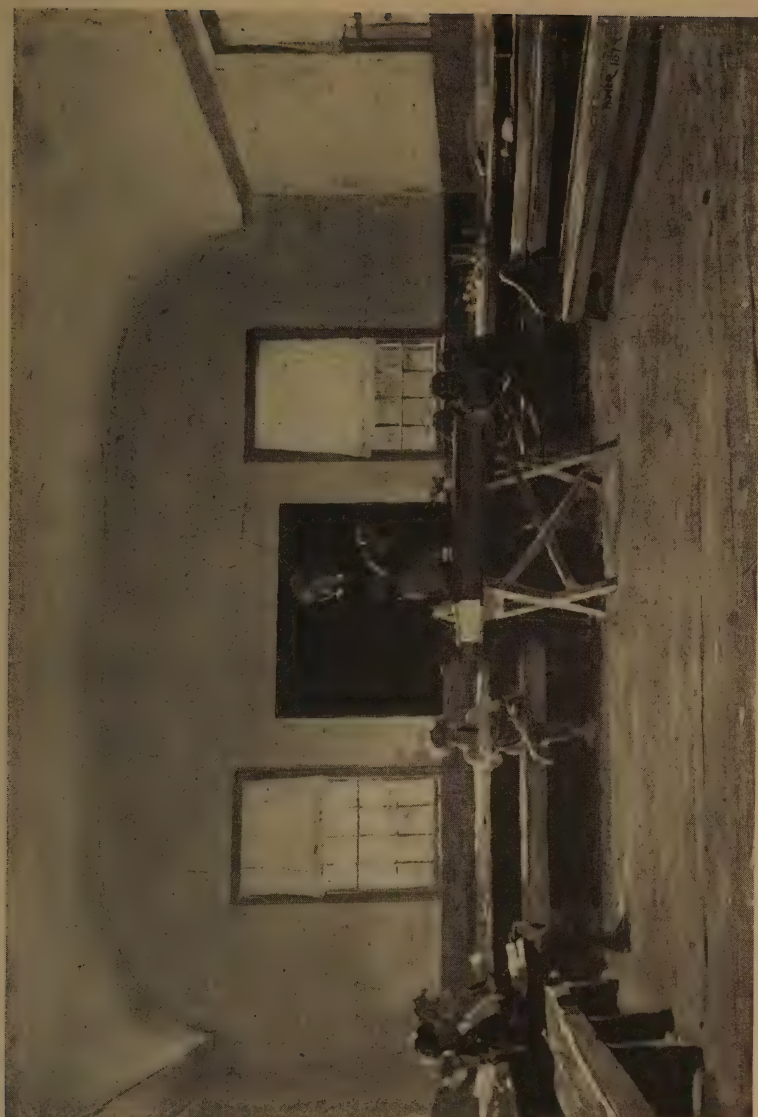
AMERICAN: 1836—1910

*T. M. Gooden*  
54—NEW ENGLAND COUNTRY SCHOOL

*200.*  
Height, 12 inches; length, 18 inches

THE observation in this work is wholly delightful. The big bare room centered by a blackboard against which stands the teacher, a woman, whose head makes a really noble bit of portraiture. Very charmingly are the children grouped, and the windows are touched in with a magic brush.

*Signed lower right.*



A. H. WYANT, N.A.

AMERICAN: 1836—1892

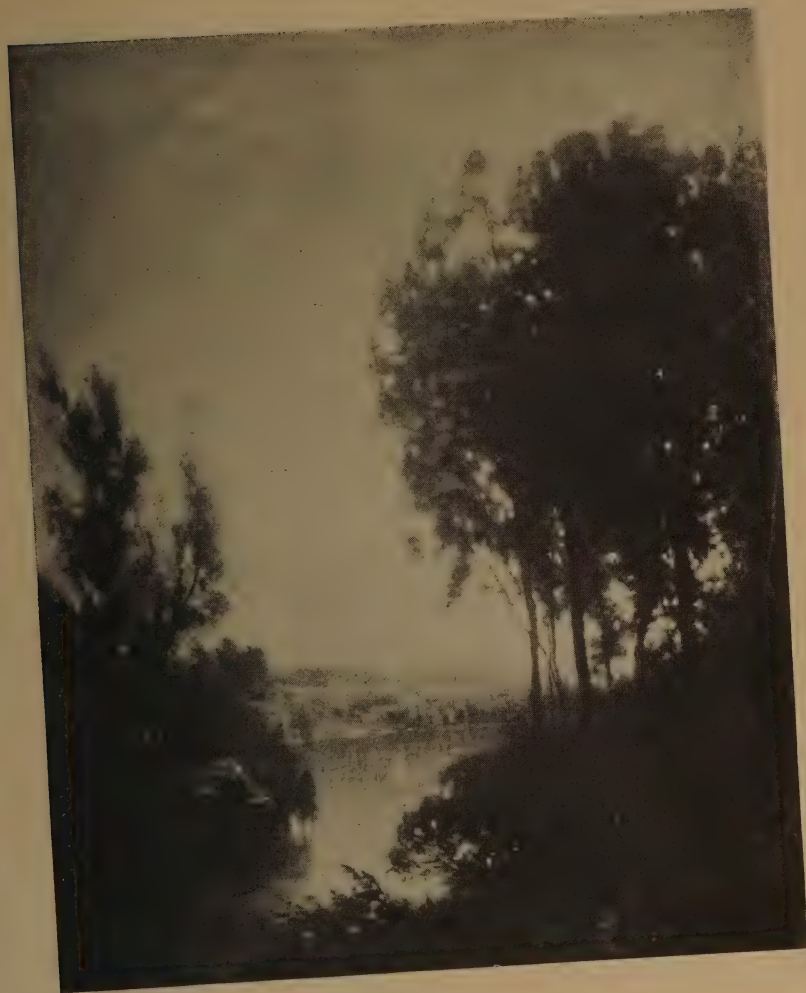
*P. Q. H. L. L.*  
55—*THE LAKE*

*Height, 17 inches; width, 14 inches*

*2200*  
PAST master of gray as Wyant is, we find a delight in seeing him paint a sky of glowing tenderness. The composition with trees on both sides and the lovely lake lying between is as unusual for him as the color in this work, but not for an instant does he lose the poetic delicacy that is his gift. There are no slips of adjustment in the work of a master.

*Signed lower right.*





GEORGE INNESS, N.A.

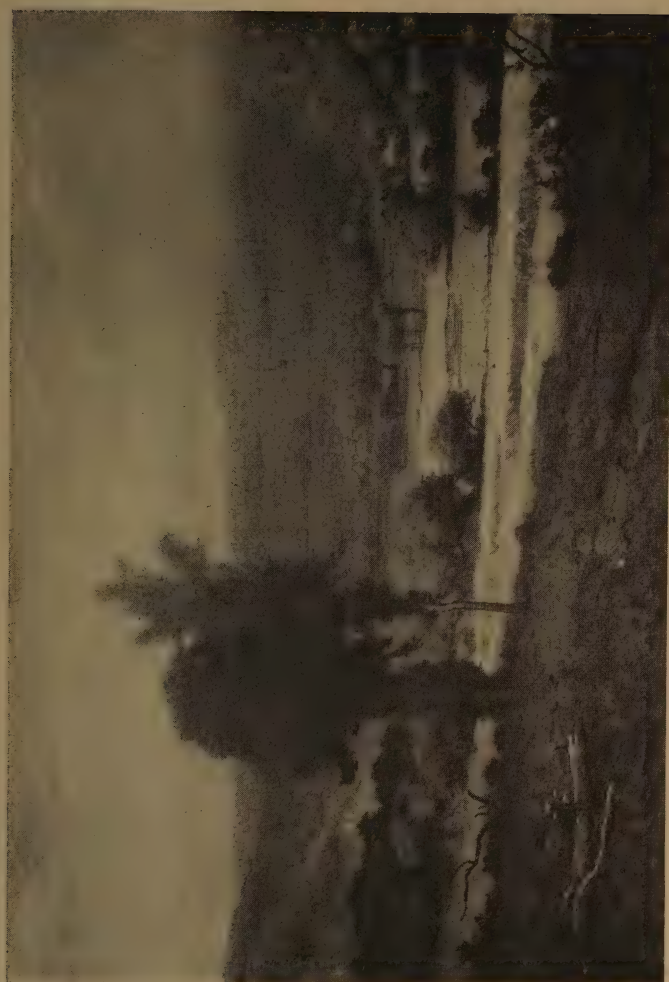
AMERICAN: 1825—1894

*Mr. J. B. Benedict*  
56—IN THE VALLEY

*2450.* Height, 24 inches; length, 36 inches

ALWAYS a weather god, in this picture Inness is painting the thing he loved. The great sweep of rolling country under a wet sky, trailing clouds touching the hills, while the fertile valley lies waiting, expectant. Master of design as well, he places two trees just where the balance is needed, so that the eye is led across the fields, the orchard, on down into the valley and away to cloud capped hills. The tone is quiet, reserved and noble. A typical picture of the great master.

*Signed, and dated 1878.*





J. FRANCIS MURPHY, N.A.

AMERICAN: 1853—

*R. L. and N. M. Vase*  
57—AUTUMN AFTERNOON—

*Height, 8 inches; length, 12 inches*

*1400.-*

SELDOM do we see so exquisite an example of Mr. Murphy's. There are a few trees touched with color, a bit of water in front, and a sky of perfect mastery. Not one note or touch could be added or taken from this superb little work.

*Signed and dated, lower left, 1893.*



# JOHN MARIN

AMERICAN

58—*Paul Rosenfeld* ROCKS AND SEA MOTION: MAINE

(Water Color)

*575.-* Height, 17 inches; length, 19½ inches

WARM brown washes in the foreground—swaying, undulating wave motion and an island in the distance. The artist has searched rather for the *feel* of motion than the fact, and his tones are clear and vigorous.

*Signed lower right.*



GEORGE LUKS

AMERICAN: 1867—

59—*Ed. H. T. V. American Gallery*  
**THE WIDOW MCGEE**

*275.*  
Height, 24 inches; width, 18 inches

A STRONG study of an old woman, two dabs of red on cap and scarf give life to a somber brown tone. There is a witchlike expression as the eyes peer out upon us, and the hair is gray and frowsy. We read in this work power and strong character observation.

*Signed lower left center.*



ALBERT PINKHAM RYDER, N.A.

AMERICAN: 1847—1917

*R. L. May Jr. M. Rose*  
60—OFF THE COAST OF MAINE

*Height, 14 inches; width, 13 inches*

*/ 650. -*

HERE is a work of rarest poesy. Others have painted the sea, but under the hand of Ryder the sea becomes wondrous. It bears dream ships, it carries the hopes and ideals of men, and the strangely sailed boats rock and float in a rhythmic beauty that is like nothing of any other artist, and his moonlights charm in a way that is magical.

*Signed lower left.*



DWIGHT W. TRYON, N.A.

AMERICAN: 1849—

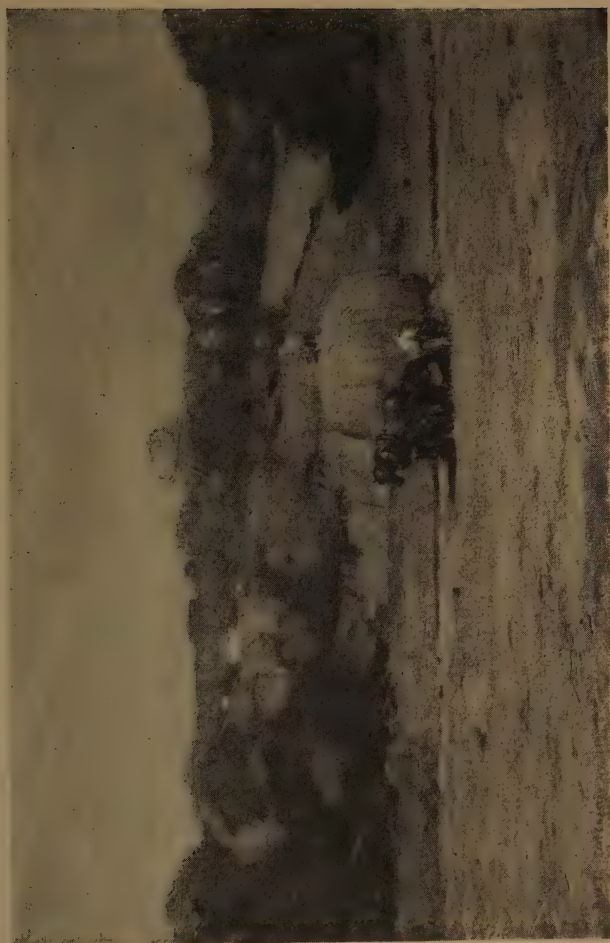
61—*Henry C. White*  
*550* HAYING TIME

( Height, 16 inches; length, 24 inches

MASTERY of touch and tone is always a characteristic of Mr. Tryon's. He sees a rolling bit of country with a lovely valley, hay-covered and ripe for the reaper—and lo! he shows it to us with a notation of color that is quite his own. A wagon rolls into view and is filled with the sweet-smelling hay—the sky, blue and white, is the haymaker's joy, and the very air is a summer's day joy.

*Signed lower left and marked "East Chester, N.Y."*





BRYSON BURROUGHS, A.N.A.

AMERICAN: CONTEMPORARY

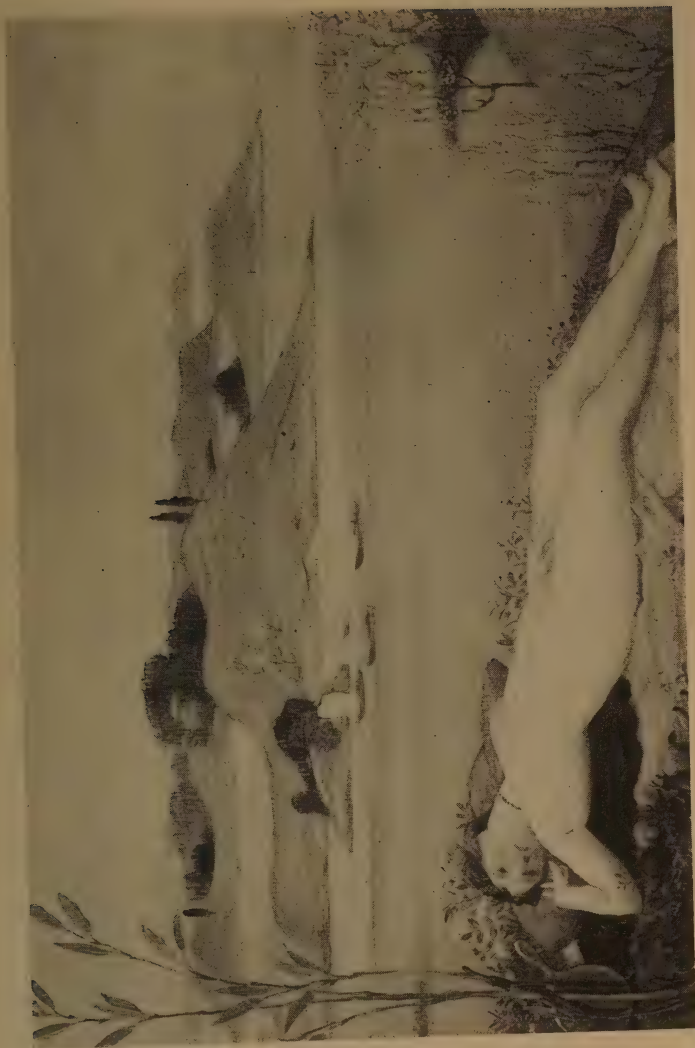
62—*VENUS*

*Height, 20 inches; length, 30 inches*

*225.-*

PRONE across the foreground this white-fleshed figure lies—delicate, sensitive, amid the little flowers and fruits—her face is turned away, yet there is for us a consciousness of her belief in her own youthful beauty. It is a beauty of line rather than substance—of Florence rather than Venice. The setting of the background with its fleet of boats and islands all floating in a summer sea is quaintly delightful, and the artist has chosen a pearly tone of great refinement.

*Signed, and dated 1911.*



THOMAS W. DEWING, N.A.

AMERICAN: 1851—

*Macbeth Gallery*  
63—*FOLDING SCREEN: TWO*

*PANELS WITH FIGURES*

*1200.—* Height, 52 inches; width, 21 inches

Height, 52 inches; width, 21 inches

HERE is a work of art indeed. Beautifully proportioned, this screen with the young woman in most delicately toned drapery is very beautiful—each girl fits the space splendidly. There is small choice, and they make a composition of great charm—the one faintly warm in tone, the other pearly, even opalescent.

*Signed lower left.*





ARTHUR B. DAVIES

AMERICAN: 1862—

*R. H. H. H. H.*  
64—*CHERISHED SOLITUDE*

*Height, 18 inches; length, 30 inches*

*975.-*  
THIS great woodland, with its black and red stemmed trees, would be dull but for the gay splendor of light splashing across the center, stopping for a moment to paint golden red the horse in the center, and to draw the shadows in decorative fancy across the fields. The flushed sky adds to the color charm, but all would be stale and flat without the graceful charm of the slender, wandering figure which holds the foreground with consummate grace. The great Florentine, Botticelli, assuredly looked over Mr. Davies' shoulder as he drew it.

*Signed.*



ABBOTT H. THAYER, N.A.

AMERICAN: CONTEMPORARY

65—HEAD

*Height, 17 inches; width, 14 inches*

THE fine pathos and nobleness of this work is at once apparent. The face, with its broad, firmly modeled forehead, calm eyes and tightly pressed lips, speaks of pain endured, of a patience that is ever allied to nobility. The blue-green of the drapery is but a suggestion and the background is sketchy, but the haunting quality of a great work is immutably present.

*Signed lower right.*



DWIGHT W. TRYON, N.A.

AMERICAN: 1849—

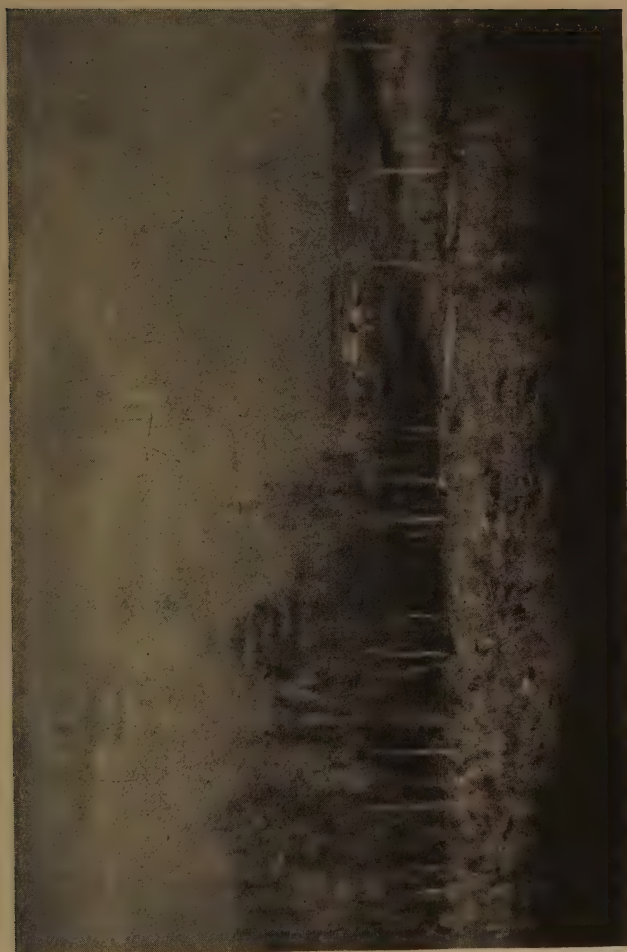
*P. L. G. 7. 24. 1849*  
66—AUTUMN AFTERNOON: AFTER A STORM

*7. 24. 1849*  
Height, 20 inches; length, 30 inches

THIS work is tonal. The stretch of woodland, the rolling country, two or three wispy trees against a clouded sky, are all kept within a key sober and dun in color. There is light in the picture, a beautiful suggestion of a distant village, and a peaceful presence that is haunting.

*Signed lower left.*





GEORGE INNESS, N.A.

AMERICAN: 1825—1894

67—SUNSET

*Height, 22 inches; length, 34 inches*

ALWAYS a master of the drama of sunset, in this picture the artist has painted with a reserved yet powerful hand. The composition is typical and impressive. The value and quality of the darks, the lonely tree against the light, the breadth of the shadowed foreground, are all finely expressive, and the poetry of the distance, with the river all but hidden—these things lead us into the glory of the sky, which is quietly superb.

*Signed, and dated 1880.*



CHILDE HASSAM, N.A.

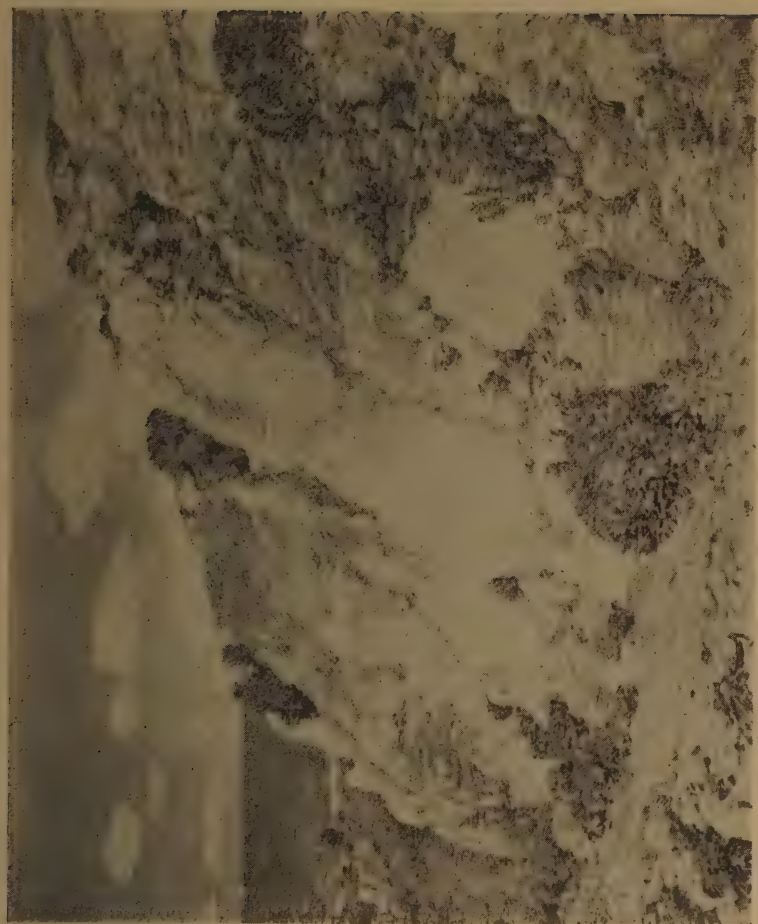
AMERICAN: 1859—

*P. H. White*  
68—THE ISLES OF SHOALS: MOSAIC

*1900.-*  
Height, 25 inches; length, 30 inches

THE last word in the title is well chosen, for the artist has laid in, on this ragged cliff, notes of many colors—trees, bushes, flower and gray of rock, all modeling the noble cliff, but with a blond beauty of great interest. The blues of sea and sky are finely tied to the line of cliff by the white clouds.

*Signed lower right.*





HORATIO WALKER, N.A.

AMERICAN: 1858—

*Macbeth Galleries*  
69—**FIRST SNOW: SHEPHERD AND SHEEP**

*Height, 28 inches; length, 36 inches*

*1500.-*  
HERE is winter and winter's drama of cold. The great sheep barn into which the sheep crowd—the broad line of the drove filling the center of the canvas—a man, a dog, a slender wisp of a tree against the sky—these are the forms the artist uses, but he knows the snow, the cold, the far, silent reaches which are fast being covered down in the wintry blanket of white. How fine is the dark note of the dog and the balancing note in one black sheep! We see the flakes of snow as they fall, and a great silence seems to come over all.

This work is a poem of winter and a masterpiece of painting.

*Signed lower left.*



ARTHUR B. DAVIES

AMERICAN: 1862—

70—*Marginalia*  
~~MIRRORED DREAMING~~

*Height, 14 inches; length, 28 inches*

*600..*  
WE look upon an Arcadian landscape, rich and deep in color, the stems of trees big and bold. The sky is deep gray-blue, with white clouds lipping the horizon—fascinating as a fleet of fairy sails. Here he sits with her upon his knee, reading within the calm surface of the book love and joy and life. Such dreaming! Up-stream the incantation goes on, while nymphlike, another figure, nude and gracious, steals through the woodland. A mystic dream of love and languishment.

*Signed lower left.*



THOMAS W. DEWING, N.A.

AMERICAN: 1851—

*Mitchell Gallery*  
71—THE SONG

*Height, 26 inches; length, 34 inches*

*1525.—*

IN this lovely dream world of Mr. Dewing's he has led us to a marble seat where sits a young woman of exquisite daintiness. She seems still listening to music. The young woman with the lyre is just as charming, just as elusive. The placing of the slender tree is pure genius, and the greens sprinkled over with flowers belong too in the realms of genius.

*Signed lower left.*







LIST OF ARTISTS REPRESENTED  
AND THEIR WORKS



# LIST OF ARTISTS REPRESENTED AND THEIR WORKS

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